E.M. NEWMAN

HELEN SPENCER Gayety

Attractions

NATIONAL-Elsie Ferguson, "The

B. F. KEITH'S-Dorothy Jardon.

Next week at B. F. Keith's the bill

will include Dorothy Jardon, diva of

GAYETY-"Bon Ton Girls."

Coming to the Gayety Theater next

Something About Dancing.

the Scandal and even the Camel walk

Coming

National

WASHINGTON: D. C. SUNDAY MORNING, JANUARY 22, 1922.

PECULATION, in the sense of building castles in the air, or setting up an abstract proposition in the mind and then bowling it over, or reinforcing it so that no one can bowl it over, was never more permissible than in the present unsettled state of the world. Everybody and everything seems to be in a state of delightful uncertainty, and that is precisely the atmosphere in which to stage an uncommon thought. Elsewhere in The Star today will be found contributions of eminent authors that suggest a possibility about which the imagination may run, rampant. It is stupendous in its ramifications, involving not only the annihilation of "the speaking stage," about which our friends of the movies sometimes talk, but the substitution of moving pictures for intercommunication of thoughts of all kinds, thus doing away entirely with the necessity of "words," which so often fail of their mission and have to be explained away. Perhaps a speechless world might help things. Who knows? But the fact that "eminent authors"-those who write for both stage and screen-can calmly discuss the proposition, gives some idea of why great plays and great pictures are not very common just now.

THE same uncertainty seems to prevail in the pulpit. Recently two churchmen prominent in the public eye have given frank expression opinions that leave most of us in dreadful doubt as to whether we are drifting to Mr. Mantalini's "demnition bow-wows," or are really moving along with sturdy stride in the straight but narrow path, even if the shrubbery along the way does make the course a bit devious at times. So far as theatrical entertainment is concerned, the difference of opinion which has been made manifest in the clerical world may be attributed, probably, to point of view and proneness to jump at conclusions. Our stage has not been greatly elevated in recent years, but the people at large are scarcely to blame for that. They want good plays, great plays, and will patronize them when they appear. It is true, also, that theatrical entertainment that does not reach a high standard of morality finds audiences sometimes so large as almost to warrant the conclusion that such entertainment is what the public wants. The mistake is in jumping at the conclusion. Many of us, probably, are headed for the "demnition bow-wows," and there is a sort of unanimity in showing it in public places which is not always observable in those who are not. The folks who prefer naughty entertainment are doubtless many, and they have a habit of flocking in large numbers to places where their taste is satisfied. This does not mean that everybody is like them, nor, indeed, that the majority are so. But it is an indication that those who prefer better things do not manfest their preference in patronage large enough to bring them into prominent view. Hence, naturally, the pessimistic clergyman falls into the natural error that all the world is bad at heart, or at least in manners and morals, and that a new amendment to the Constitution, or another drastic law, is sadly needed. The optimist—and he is generally a robust, healthy man, with good digestion and ruddy blood in his veins—observes a little more closely, thinks longer and reaches the conclusion that we are really better than we were.

THEATRICAL producers, both for the stage and the screen, are, it would seem, in a measure to blame for an unjust judgment of the world at large. They are not in the business of uplifting morals, but largely engaged in trying to make two dollars grow where one was available before. They "play to the gallery." Money is their applause, and those who make the money pour into the box offices are to such producers "the general public," expressing "what the public wants." No one expects them to risk their money in a losing venture. But the fact remains that in devoting their energies to the theater they are engaging in the business of the theater, which, for a long time, has been considered to be the reflection of the life, manners and customs of the people of the times. If they lose sight of this fact, they are apt to bungle the business of the theater to enrich the box office. And that, in the opinion of some observers, is precisely what many of them are doing. It is not necessarily a racial fault, but appearances often can make it appear so. It is not law that will correct this, but good, sound common sense. Those of our people who know and want what is proper should make it manifest in their patronage. Those producers who, from natural inclination, it you will, or from greed, persist in parading unwholesome plays and pictures can be quickly put out of business by public opinion and by patronage of the good things. The producer who is anxious to make money can be made to see that his aim is attainable along legitimate lines if the people at large will help as they should in the patronage of the legitimate. The producer who clings to the unclean after that can be quickly and summarily disposed of. The world is not all bad-not yet.

OUT of a gloomy mist comes the refreshing intelligence that "The S. S. Tenacity"—strongly suggestive of the watchword of one of our Washington high schools—is a beautiful play, "as simple, as telling and as French as a drawing by Drian, or better still, perhaps, a drawing by Forain" \* \* \* "a wistful little comedy of character," which, "with Sidney Howard as the translator, and with Augustin Duncan as the director, has been transported 3,000 miles, with an uncommon success in the preservation of its French air and flavor." Maybe Washington will see it,

HAVING ended, or being about to end, their New York runs, "the road." perhaps, will be called upon to provide for the further existence of "Alias Jimmy Valentine," "The Madras House," "The Great Broxopp," "Nature's Nobleman," "The Claw" and the "Greenwich Follies."

GRACE GEORGE may be presented soon in a new play, "The Exquisite Hour," by Margaret Wright.

DRAMATIC critics have their troubles. After calling them "the affinities of Minerva," a metropolitan writer asks of one of them why, in "The Grand Duke," with all the remainder of the cast speaking pure and unadulterated English, Lionel Atwill alone speaks French with a Russian accent. This ought to make David Belasco uncomfortable. He gives such close attention to details in his productions, and he is so sensitive to

W. H. LANDVOIGT.

WHEN Irvin S, Cobb was writing the titles for "Pardon My

Made Irvin Cobb Laugh Art Titles Hard Work will appear in a three-act musical WHAT is the most difficult bit of Bride," at Poli's Theater this week, art work in the making of a

DORIS KEANE National

MAYFIELD ELSIE LAMONT ~ Belasco-

CLEO

Current Attractions

AT THE THEATERS THIS WEEK

NATIONAL-Doris Keane, in "The Czarina," drama. Opens tomor-

POLI'S-"The Blushing Bride," Cecil Lane and Cleo Mayfield, musi-

B. F. KEITH'S-Irene Castle, vaudeville. New show opens tomor-

COSMOS-"Parisian Models," vaudeville. New show opens tomor-

BELASCO-James Barton, vaudeville. Opens this afternoon.

STRAND-McKave's Revue, vaudeville. Opens this afternoon. GAYETY-"Tit for Tat," burlesque. Opens this afternoon.

CAPITOL-"Cabaret Girls," burlesque. Opens this afternoon.

row evening.

row afternoon.

NATIONAL-"The Czarina."

Gilbert Miller, general manager for

Charles Frohman, Inc., will present

Miss Doris Keane at the National

Theater this week, beginning tomor-

POLI'S-"The Blushing Bride."

Cecil Lean and Cleo Mayfield, un

der the direction of the Shuberts,

comedy, now entitled "The Blushing

opening tonight.

cal comedy. Opens this evening.

:=0 b=: VLADIMIR ROSING Concert



the Cartoon Comics.

Last week's bill will be presented to

STRAND-"Tom McKay's Revue."

day, starting at 3 p.m.

esty, will headline the nine-act program of vaudeville at the Belasco this week, beginning this afternoon.

Barton has prepared an amusing interlude which affords him opportunity to introduce inimitable dancing that made him a star over night on Broadway. He will have the assistance of a good company.

The surrounding bill will include Arturo Bernardi, in a protear novelty.

made him a star over night on Broadway. He will have the assistance of a good company.

The surrounding bill will include Arturo Bernardi, in a protean novelty, in which he enacts thirty-five different characters in three scenes, and also impersonates famous composers; Rath brothers, in an acrobatic specialty with which they won fame in musical comedy; Felix Bernard and Sid Townes, "Speed Kings of Sons," and composers of "Dardanella"; the "Masters-Kraft revue; Jane Green and Jimmy Blyer, late features of the "Midnight Bounders," with their own songs; the Moll Brothers and others. The Shubert News Weekly and current fepics will be the screen features.

Mile. Henriette De Serris, with a group of selected models from the Academy of Sculpture of Paris, will research at the Cosmos Theater this company of Sculpture of Paris, will present at the Cosmos Theater this contact and the cosmos Theater this contact and the cosmos Theater this contact and the cosmos Theater this company of the cosmos Theater this cosmos the protection of preach," starring Vivian Martin, it is said that he laughed himself to seed the most possible that the laughed himself the lau

magniterated english, Lonel Atwill alone speaks French with a Resisian accent. This ought to make David Belasco uncomfortable. He gives such circuits and content of details in his productions, and he is ab sensitive to criticism.

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HELEN MENKEN will probably succeed Alice Brady in "Drifting," according to the New York Times. It will be recalled that Miss Brady, the very first week of the presentation of the mediodrama, became too ill to go on, and Florence Reed gave up the job.

DENELLA'S Spanish hoperetta, "The Wild Cat," the text of which was a translated from the Castilian into English by Mrs. Marie B. Schrader; formerly of this city, is said to have established a new "world record" when it passed its fiftieth consecutive performance in New York recently. The longest previous run of any operetta, music drama or grand opera, in which the libretto is sung, with no lines spoken, was made, it is said, by Puccinis. "Aladame Butterfly," when it was given its New York premiere by Col. Henry W. Savage. "The Wild Cat," has been called a "baby-grand ing to the Spanish school of Zaczurelas, windsch, until now, have never been ingoted to spanish school of Zaczurelas, windsch, until now, have never been presented in America.

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WORD comes that the enterprising Messrs. Lee and J. J. Shubert has presented in America.

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WORD comes that the enterprising Messrs and treasurers fund," made up of a 10 per cent tax on each pass issued for their attractions. It will always be a pleasant reminder to those who use passes that there was once a government war tax upon such lawaries.

\*\*HEARTRE patrons during the week will be afforded the opportunity of guessing "Who is Carazaza" or of the presentation of the produced of and exclusive tour of the B. F. Keith circuit and tomorrow, beginning at the matinee, will make her premiere appearance here in her ballroom series entitled "Let's Dance," compris-

other names; the latest before this was "Who Is Cazazza?"

B. F. KEITH'S-Irene Castle.

Mrs. Irene Castle, the famous ball-

Mike Kelly's "Cabaret Giris," fresh from the west, burlesque show with new girls, new comedians, new principals, new comedy and new musical numbers, is announced as the attraction at the Capitol Theater this week, beginning with today's mattnee. Harry Seymour, Dutch comedian; Dot Barnette, soubrette, and Jim McCauley, an eccentric comedian, head the list of principals. Others are Roy Jones, Elvira Sontague, Rose Allen, Johnnie Baker, Ethel Smith and Kittle Wilson.

The show is in two acts of eight

Arcade Auditorium. The special events scheduled for the week at the Arcade Auditorium will be

MRS. CORNELIA HOWARD MoDONALD of Troy, N. Y., the Little Eva of the original "Uncle Tom's"
Cabin" company, recently celebrated
her seventy-third birthday. She received a telegram of congratulation
from the newest Little Eva, Gareth
Hughes.
Mr. Hughes is pictured in a screen
version of Thomas Beer's magazine

## Concerts and Lectures

Newman's Travel Talk Tonight.

E. M. Newman, the travel talker, tonight at the National Theater will tonight at the National Theater will take you to Sweden, Norway and Denmark by means of an exclusive group of motion pictures and color views of Trondjhem, Bergen, Christiania and many other points of interest to the tourist. Dalarne, the garden spot of Sweden, with its never-to-be forgotten impression on the beauty lover; Stockholm, Gotland, Gothenberg and many other places of the Swedish people, all will be delightfully unfolded during the evening.

Flonzaley Quartet, Tomorrow.

The first of a series of three con-certs by the Flonzaley Quartet to be certs by the Flonzaley Quartet to be given under the auspices of the Washington Society of the Fine Arts will be held in the auditorium of Central High School tomorrow evening, at 8:39 o'clock. The program will be as follows: "Quartet in D Major, Op. 64, No. 5," by Haydn; "Phantasy Quartet, Op. 12," by Eugene Goossens; "Adagio and Scherzando Vivace," by Beethoven; "Notturno and Scherzo," by Borodine.

Sophie Braslau, Tuesday.

Sophie Braslau, brilliant young contralto of the Metropolitan Grand Opera, will be heard in recital at the National Theater Tuesday afternoon at 4:30 o'clock, under the management of Mrs. Wilson-Greene.

at 4:30 o'clock, under the management of Mrs. Wilson-Greene.

Miss Braslau is entirely an American product, although she has sung abroad with great success, and no young singer is more in demand throughout the country for concerts. She has appeared with leading orchestras many times. As an interpreter of songs she has few equals.

Her program will include "The Distant Beloved," cantata for one voice (Bassani). "Furibondo" (Haldel), "Serenade" (Grovelz). "La Procession" (Cesar Franck), "Die Verschwiegene Nachtigali" (Werner Josten), "Berceuse" (Moussorgsky); "The Storm" (Moussorgsky); "The Storm" (Moussorgsky), "Se un Giorno Tornasse" (Resphigi), "Un Organetto Suona per la Vie" (Sibella), "Brindisi," from "Eucrezia Borgia" (Donizetti), "Cradle Song of the Virgin" (Hammond), "Song of Thanksgiving" (Frances Allitsen).

Seats are on sale at Mrs. Wilson-Greene's concert bureau, 13th and G streets.

Vladimir Rosing, Tuesday.

Varying Shore."

For the week beginning January 20 the National Theater will have for its attraction Miss Effise Ferguson, who has returned to the speaking stage this season, in a new play by Zoe Akins, titled "The Varying Shore." in which she has achieved what her critics are pleased to call the most brilliant success of her career. Washington is the first city to see this play following its metropolitan run.

In the supporting company, which is the original one in its entirety, will be seen Charles Francis, James Crane, Rollo Peters, Paul Everton, Wright Kramer, Clyde North, Herbert Evans, Geraldine O'Brien, Blythe Daly, Norman Houston, Donald Bethune, Margot Relman and Harris Gilmore.

The play takes title from that line in Shakespeare's "Antony and Cleopatra"—"Darkling stands the varying shore o' the world." This, too, suggests the character of the story, the revealing of the varying shore in the life of Julie Venable, a daughter of Richmond, Va. Its scenes are said to be rich in variety, shifting from Monte Carlo to Paris, thence to New York and Virginia. The presentation is made by Sam H. Harris.

R F KEITH'S—Borothy Jardon.

Helena Marsh-Rozsi Varady.

Helena Marsh, the American conthe Chicago Grand Opera Company; Crane Wilbur and Martha Mansfield; Ota Gygi, Marion Vadie and the Por-tia Mansfield Dancers; Ruth Roye; Dooley and Sales; North and Halli-day; Jack Osterman; Thaleros Circus and others. tralto, late of the Metropolitan Opera Company, and Rozsi Varady, youthful but famous Austro-Hungarian violonbut famous Austro-Hungarian violon-cellist, are announced as the artists of the seventh concert of the T. Ar-thur Smith Ten Star series at the New National Theater Friday after-noon at 4:30 o'clock. Both artists, although still in their

COSMOS—Selini's Revellers.

Next week, at the Cosmos Theater, Manager Brylawski will present a novel headline attraction, Selini's Revellers, a septet of singers, dancers and masqueraders, in a colorful divertissement, "At the Mardi Gras." It comes highly heraided as a beautiful attraction. Another feature will be a musical farce called "Catherine," which has charms of its own along different lines. Others will include Viola and Lee Lewis, Edmund Hayes, the "wise guy"; Wood and White, in comical eccentricities, and Wilkins, in "The Tango Lesson," also a novelty.

The special matines feature will be Universal's new Herbert Rawlinson's picture, "Cheated Hearts," and the leading film laugh maker will be William Fox's "The Book Agent."

STRAND—Josie Flynn.

Next week at the Strand Theater Josie Flynn and her "Fashion Minstrels," a company of many girls and a few boys, in "a suggestion of mustices of the proper search of the musical carded to Miss Marsh has a voice of remarkable range and pleasing quality and a personality which appeals. Critics who heard Miss Marsh has a voice of remarkable range and pleasing quality and a personality which appeals. Critics who heard Miss Marsh has a voice of remarkable range and pleasing quality and a personality which appeals. Critics who heard Miss Marsh has a voice of remarkable range and pleasing quality and a personality which appeals. Critics who heard Miss Marsh has a voice of remarkable range and pleasing quality and a personality which appeals. Critics who heard Miss Marsh has a voice of remarkable range and pleasing quality and a personality which appeals. Critics who heard Miss Marsh has a voice of remarkable range and pleasing quality and a personality which appeals. Critics who heard Miss Marsh has a voice of remarkable range and pleasing quality and a personality which appeals. Critics who heard Miss Marsh has a voice of remarkable range and pleasing quality and a personality which appeals. Critics who heard Miss Marsh has a voice of remarkable range and pleasing qua

La Forge) and "Ave Maria" (Schubert).

Miss Varady's selections will include "Sonata, E Minor, XVII Century" (Arlosti), "Elegie" (Tschaikowsky), "Serenade Espagnole" (Glazonow), "Socherzo" (Van Goens), "Sicilienne" (Fauer) and "Tarantelle" (Popper).

Tickets may be obtained at the offices of T. Arthur Smith, Inc., 1306 G street.

Operatic Concert, January 29.

An operatic concert will be given by Metropolitan Opera Company artists Sunday evening, January 29. in the ballroom of the New Willard, in the ballroom of the New Willard,
Martinelli and Diaz, tenors; Kitty
Deale and Nina Morgana, sopranos; Marion Telva, contralto; Milo Picco, barione, and Paolo Ananian, basso, will
appear, with Salvatori Fucito conducting. The hour is set at 9 o'clock.
The program will include solos from
each singer, the sextet from "Lucia"
and the quartet from "Rigoletto."
This combination of singers has
never been surpassed in concert here.
Picco has been soloist for the Rubinatein Club several times.
Tickets are on sale at 1813 G street.

Boston Symphony, January 31.

Something About Dancing.

IRENE CASTLE asserts that there has been nothing new in ballroom dancing since she introduced the famous Castle walk in "Watch Your Step" a number of years ago.

"The Castle walk" took society by storm and was as popular abroad as in the United States, for it introduced an entirely new swing, an irresistible syncopation. As a result it has developed scores of imitations.

Society today dances the Chicago, the Scandal and even the Camel walk,

the Scandal and even the Camel walk, but they are all derived, it is claimed, from the step first shown by the late Vernon Castle and his wife.

Mrs. Castle, discussing the new dances, says that all ballroom dancing is based on two motions, that in which the dancer elevates his body on his toes and that in which he dips. The Castle walk, she remarks, first exploited the dip, and this has formed the basis for a whole school of modern society dancing.

May Mott-Smith, the noted woman medalist, whose work has won much well marited praise from art critics that two of her medals accepted by the National Academy, New York city. These medals, which are in bronne, are of two of the most distinguished actresses of this country—Maxine Elliott, representing the speaking stage, and Katherine MacDonald, the screen beauty, the latter in profile.

## IRENE CASTLE Reiths

or Tat," which opens this afternoon. This is said to be one of the most gorgeous attractions Mr. Hurtig has put on the road in his long career. "The Ridiculous to the Sublimer" a musical burlesque, will be presented by the company, headed by George Niblo and Helen Spencer, two popular dancing and comedy artists, who offer many daring anad sensational creations. The book was written by Sam Morris and the music by Hugh Schubert. Throughout the performance there is an air of comedy, a lilt of tinkling melody and twinkle of dancing feet. Johnny O'Donnell, Jimmie Connors, Elinore Wilson, Tenny Hilson, Anna O'Donell, Stino and Nery are others in the company, with are others in the company, with a picked chorus of thirty. CAPITOL-"Cabaret Girls."

JOHNNY WEBER

Cosmos

Next week at the Strand Theater Josie Flynn and her "Fashion Minstrela," a company of many girls and a few boys, in "a suggestion of musical comedy," will be featured. Others include Col. Diamond and grand-daughter in an artistic series of original dance creations; Curry and Graham, in "Bits of Scotch and Irish"; Monte and Lyons, with a new line of harmony, music and humor, and Harvard and Bruce, in a frolic in midair. A photoplay which will bring for a first showing one of the real superfilm productions of the season is promised.

Coming to the Gayety Theater next Sunday afternoon will be "The Bon Ton Giris" in a satire on the smart set entitled "A Trip to Fortune Land," described as a "musical melange," featuring the jazz craze.

John Barry and George Douglass head the company. "A Trip to Fortune Land" is the title of the show. Ruby Cowan furnished the score and the lyrics are by Jack Strouse. Collette Batiste, prima donna; Lou Barry, Marie Gates, Walter La Foye, Earl Gates and the Bernard sisters are others in the company. len, Johnnie Baker, Ethel Smith and Kittle Wilson.

The show is in two acts of eight scenes, and boasts many novelties in scenic effects, costumes, specialties and musical numbers.

A chorus of twenty will be a nota-ble feature.

a "Lucky Spot" dance Tuesday and a midwinter carnival Thursday evening.

First Little Eva.